

# **THE ART OF STORY WRITING**

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The Art of Story Writing by Nathaniel C. Fowler

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**NATHANIEL C. FOWLER**

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STORY WRITING**



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# THE ART OF STORY WRITING

*Facts and Information About Liter-  
ary Work of Practical Value to Both  
Amateur and Professional Writers*

BY

**NATHANIEL C. FOWLER, JR.**

Author of "Starting in Life," "How to Obtain Citizenship,"  
"The Art of Letter Writing," "How to Save Money," etc.

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### *A WORD AT THE START*

The writing of stories of every class and of any length, and of every kind of literature, whether or not published in book form, is a distinct art or profession, may be considered as a trade, and cannot be accurately weighed or measured unless subject to both ethical and commercial consideration.

To refuse to discuss the making of literature commercially, or from a business point of view, would be unfair and unprofitable.

It is obvious that the majority of writers consider their pens as remunerative tools, and that they produce literature, or what resembles it, not wholly for fame and for the good that they may do, but because of the money received, or expected, from their work.

The making and marketing of literature, then, are not removed wholly from the rules or laws which govern the manufacture of a commodity. If literature was not a commodity, in some sense,

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at least, it would not have a market and be paid for. Any analysis of it, therefore, must take into account its commercial or trade value.

In this country, many thousands of men and women depend entirely upon their pens for a livelihood, and ten times as many thousand write wholly for fame or for the good they can do, with or without expectation of receiving a financial return.

Several books have been written claiming to contain rules, regulations, or instructions for the writing of every class of literature. While none of these books are valueless, I think that most of them are altogether too technical, and that some of them pretend to do the impossible.

One may receive specific instructions in stenography, typewriting, book-keeping, and other concrete work, depending upon experience for proficiency; but it is difficult, if not impossible, to tell any one how to write so that he may become proficient in this art largely from the instructions given.

I do not believe that it is possible for any one, not even an experienced writer, to impart an actual

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working knowledge of composition, which will be of more than preliminary benefit to the reader.

Instead of loading this book with instructions, and attempting to tell the would-be writer what to do and what not to do, or to build a frame which he may use as a model, I have devoted many of my pages to the giving of information which I hope will not fail to assist the reader.

I am entirely unbiassed, and have no ax to grind at the reader's expense. I am telling him the truth as I see it, and am using the eyes of others as well as my own.

Personal opinion, even if given by an expert, has little value, unless it is based upon the composite.

What I have said, then, is of the little I know, combined with the much which I think I know about what others know.

I have attempted neither to skim the surface, nor to bore into the depths. Rather, I have chosen to present typographical pictures of literary fact, starting at the beginning and ending at the result.